

**United States Department of the Interior  
National Park Service**

For NPS use only

**National Register of Historic Places  
Inventory—Nomination Form**

received

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic St. Louis Post-Dispatch Printing Building

and/or common KSDK Building

**2. Location**

street & number 1111 Olive Street \_\_\_ not for publication

city, town St. Louis \_\_\_ vicinity of

state Missouri code 29 county City of St. Louis code 510

**3. Classification**

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<input type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

**4. Owner of Property**

name Lawrence Deutsch and James Deutsch

street & number 14 Wydown Terrace

city, town St. Louis \_\_\_ vicinity of state MO 63105

**5. Location of Legal Description**

courthouse, registry of deeds, etc. St. Louis City Hall

street & number Market Street at Tucker Boulevard

city, town St. Louis, state MO 63103

**6. Representation in Existing Surveys**

title 1. Missouri State Historical Survey has this property been determined eligible?  yes  no

date June 1984 \_\_\_ federal  state \_\_\_ county \_\_\_ local

depository for survey records Historic Preservation Program; Missouri Department of Natural Resources; P. O. Box 176

city, town Jefferson City, state MO 65102

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## 7. Description

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**Condition**

excellent  
 good  
 fair

deteriorated  
 ruins  
 unexposed

**Check one**

unaltered  
 altered

**Check one**

original site  
 moved      date \_\_\_\_\_

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**Describe the present and original (if known) physical appearance**

The St. Louis Post-Dispatch Printing Building is a three story International Style structure of reinforced concrete with limestone facing. Designed in 1941, the building is located at 1111 Olive Street in St. Louis' Central Business District.

The building fills a lot measuring 106 by 226 feet and consists of three principal stories and basement. Its reinforced concrete construction is capable of sustaining unusual loads of between 250 and 300 pounds per square foot. The primary elevation facing south on Olive Street is divided into a major three story main block and minor four story entrance and utility tower (Photos #1 and #2). In the main block, the first story is defined by structural columns marking seven bays which were originally glazed, and two upper stories of alternating bands of wall and window. The building's base and columns are of black stone while the rest of the building is dressed in light-colored limestone in excellent condition. The west corner of the building gently curves (Photo #2) and is connected by an original recessed bridge to the building to the west (formerly the 1917 Post-Dispatch office building). The building's only ornamentation consists of simple stylized dentilation at the cornice. The northern (rear) elevation is of stock brick with the majority of its original glass-brick windows still in place (Photo #3). A comparison of Photos #1 and #2 with Photo #4, showing the building in 1943 when it was published in Architectural Design, indicates little alteration. Deteriorated metal casement windows in the second and third stories have been replaced but the entrance tower at the east end retains its original windows. It is the intention of the present owner to restore the street level glazing which has been walled up since 1962. The interior of the building was originally designed as a utilitarian space to house the Post-Dispatch printing presses. After the newspaper left in 1962, the interior was remodeled.

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1941 Builder/Architect Mauran, Russell, Crowell & Mullgardt

## Statement of Significance (in one paragraph)

The Post-Dispatch Printing Building is eligible for listing in the National Register of Historic Places under Criterion C and is significant in the following area: ARCHITECTURE: Designed in 1941, the building has exceptional significance in the architectural history of St. Louis as the first consciously designed International Style building in the city's Central Business District, and the only one constructed there prior to the 1950s when the style was widely adopted. It is one of the last major works of Mauran, Russell, Crowell & Mullgardt, by any measure the single most important and influential architectural firm in the city between the World Wars, and represents a culmination of the tendency towards increasingly modernist design in the firm's work.

The International Style was first given national recognition, and authoritative definition, by Henry-Russell Hitchcock and Philip Johnson in The International Style: Architecture Since 1922, a 1932 publication which accompanied an exhibition of the same name at the Museum of Modern Art in New York City. Most of the examples of the style featured by Hitchcock and Johnson in their publication were by European architects, although they did illustrate works by Neutra and Schindler on the West Coast and Howe and Lescaze on the East Coast.

In the Midwest some of the earliest work in the style was produced by George Frederick Keck and William Keck in the late 1920s and 1930s.<sup>1</sup> In the St. Louis area, Harris Armstrong's early domestic work and his 7800 Maryland Building (1935) in Clayton were among the earliest authentic modernist designs. Additionally, in 1936, William C. E. Becker (engineer for the Post-Dispatch Printing Building) had designed a high-tech "skyscraper" glass and metal-decked greenhouse, the Jewel Box in Forest Park.<sup>2</sup> Due to the still-significant dampening effects on new construction resulting from the Great Depression, there was little building activity of any kind in the Central Business District not expressly connected with either local, state, or federal sponsorship. Considerable attention, however, was later given in the 1940s to the renovation and "modernizing" of older commercial buildings by means of sheathing them in new, contemporary-styled facades. The Post-Dispatch Printing Building, however, represented the first downtown building of new construction designed in the modernist International Style.

In The International Style: Architecture Since 1922, Hitchcock and Johnson subsume the essential characteristics of the style under three headings: the treatment of architecture as volume; the principle of

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet Post-Dispatch Printing  
Building, St. Louis, MO

Item number 8

Page 1

regularity; the avoidance of applied decoration. With only minor variations, the Post-Dispatch Printing Building met their major and minor criteria.<sup>3</sup>

The facade of the building is a continuous envelope that seeks to treat the building as a volume. It is a compact and unified design. Its masonry surface is clear and unbroken, composed of large panels of limestone whose graining is not matched (as contrasted to nineteenth century buildings) in order to stress the continuity of surface. Windows, with shallow reveals, are integral to the masonry plane.

The exterior treatment of the primary elevation achieves a degree of regularity and symmetry despite intended asymmetries in massing and details. The east end of the building (Photo #1) is an entrance and service tower which is balanced by the large plain masonry surface and service alcove of the western end (Photo #2). On the first floor, fenestration is determined by evenly spaced structural columns between these two masses. On the second and third floors, bands of uninterrupted windows extend from the entrance tower across the entire facade. These bands, the sun screen projecting above the first floor, and the projecting window sills of the second and third floors impart a distinctly horizontal feeling to the building characteristic of the International Style. This horizontal is off-set somewhat, however, by the vertical and functionally expressive rise of the entrance/service tower. Both the rounded corner of the west end (Photo #2) and the exterior columns contrast subtly with the overall rectilinear composition.

Except for the vestigial dentilation at the cornice line, almost all applied ornamentation is avoided. The building achieves its principal effects through massing, proportion, and refined use of materials.

In 1900 John Lawrence Mauran, Ernest John Russell, and Edward G. Garden, all formerly employed in the St. Louis office of Shepley, Rutan & Coolidge which had closed the same year, formed a partnership which was destined to grow into one of the most important architectural firms in the city during the first half of the twentieth century. Between 1900 and 1909, except for the addition to the Chemical Building (1902), the firm's major activity was focused on the design of fashionable eclectically styled residences and churches built in the Central West End of the city. During this period Mauran achieved a degree of both local and national recognition. He served as president of the local chapter of the A.I.A. 1902-04, was appointed by President Theodore Roosevelt to the national Fine Arts Commission, and was chairman of the Public Building Group Committee responsible for the plans for a new municipal civic center and riverfront redevelopment incorporated in the city's first City Plan Report of 1907.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received

date entered

Post-Dispatch Printing

Continuation sheet Building, St. Louis, MO

Item number 8

Page 2

Edward Garden resigned from the partnership in 1909. In 1911 William de Forrest Crowell became a partner in the firm. A 1903 graduate of the Architectural School of M.I.T., he had won the prestigious Rotch Traveling Fellowship in 1905. After studying at the Ecole des Beaux Arts for two years, he returned to the United States to begin practice. Over the next three decades, Mauran, Russell & Crowell, with the addition of W. O. Mullgardt as a partner in 1930, concentrated a majority of the firm's activity on public and commercial buildings and redevelopment activities within the downtown.

During this period Crowell was the principal designer of the firm, while his two older partners concentrated on planning and administration. Mauran served as national president of the A.I.A. 1916-18, was appointed to the national Fine Arts Commission by President Herbert Hoover, and served as president of the Plaza Commission Inc. which had as its responsibility the design of a Civic Building Group west of 12th Street during the late 1920s and 1930s. Russell was national president of the A.I.A. 1932-35, and was from 1917 to 1937 chairman of the St. Louis City Plan Commission. Although Crowell did not hold any important national or local positions, he did share his partners' progressive views on urban planning. In 1920 he proposed a scheme for riverfront redevelopment to the City Plan Commission. His long-standing advocacy of elevated roadways in the downtown were adopted by the City Plan Commission in its important report of 1928 which was the groundwork for what would eventually become the Jefferson National Expansion Memorial.

It was as a designer of major downtown buildings, however, that Crowell left his most enduring imprint on the city. With his arrival in 1911, the firm's activities shifted decisively to civic and commercial commissions. Prior to World War I the firm was responsible for the Laclede Building (1913), the Railway Exchange (1914), and the Statler Hotel (1917, in association with George Post & Sons). During the 1920s important commissions included the Southwestern Bell Building (1927), the Missouri Pacific Building (1928), the new Police Headquarters (1927), and the Federal Reserve Bank (1925). Among important works of the 1930s were the Federal Courthouse (1935) and the Soldiers Memorial (1937).<sup>4</sup>

By the time of his death in 1967, Crowell had a long-established reputation as an advocate of modern architecture. Newspaper accounts of 1927 and 1930 portrayed him at the height of his career as an engaging personality with decidedly progressive views.<sup>5</sup> He was well traveled and something of an adventurer. In 1930, for instance, he has been aboard the Graf Zeplin on its trip from Germany to Moscow. He was fascinated with modern technology, designing several power boats for his own use, inventing improvements for

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received

date entered

Post-Dispatch Printing  
Continuation sheet Building, St. Louis, MO

Item number 8

Page 3

automobiles (which he extolled as a liberating force in modern life), and designing for his firm the massive Cahokia Power Plant near East St. Louis which in its functional expressiveness would have warmed the heart of a Walter Gropius. During this period he also pursued purely artistic endeavors as well, continuing his activities as a watercolorist which had begun during his years of study at the Ecole des Beaux Arts. He is reported to have asserted that pure art and science were but the foundations of his craft. Neither alone produced good architecture, which for him, appears to have been a higher synthesis of the two.

Although Crowell's views and interests were decidedly modern, his buildings prior to 1940 remained within the limits of the essentially conservative taste of St. Louis during this period. While his work of the 1920s and 1930s becomes ever more simplified and employs less and less applied ornament, it nevertheless remains either Neoclassical or Gothic in inspiration. Although his work is unmistakably contemporary, it remained eclectic rather than becoming "modern." This was rather emphatically underscored by Frank Lloyd Wright upon a visit to St. Louis in 1939. Wright found the buildings of the new civic group west of 12th Street "post dated before it was begun," Crowell's Soldiers Memorial "a deflowered classic, a Greek thing run through a modernizing mill," and his Federal Courts Building "a pile of innocuous desuetude."<sup>6</sup> To what extent Crowell was affected by Wright's criticisms of his work remains difficult to ascertain. But only two years later, in the last major work of his thirty year career as a designer, he produced in the Post-Dispatch Printing Building not only a good contemporary design, but an authentically "modernist" one as well.

The Post-Dispatch was founded by Joseph Pulitzer in 1878. Over the years, as the newspaper grew in size, it changed locations in the Central Business District four times. In 1917 it moved into a new building on the northeast corner of 12th and Olive Streets. Designed by Barnett, Haynes & Barnett, the new building was a handsome eight story Renaissance Revival office block. In 1941 the Post-Dispatch Printing Building was begun as an addition to this main office block for the purpose of housing the paper's presses. The addition was sited between the Post-Dispatch Building and an older, Romanesque six story building to the east on Olive Street.

Mauran, Russell, Crowell & Mullgardt undoubtedly received the commission for the new addition by virtue of Crowell's personal friendship with Joseph Pulitzer II. Although Pulitzer was not particularly an admirer of avant-garde architecture, he apparently appreciated both efficiency and simplicity and, thus, was receptive to Crowell's final design.<sup>7</sup>

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received

date entered

Post-Dispatch Printing  
Continuation sheet Building, St. Louis, MO

Item number 8

Page 4

Surviving copies of preliminary designs for the new addition indicate that initially Crowell produced a design that followed both the detailing and materials of the main office block.<sup>8</sup> A change to the more radical design of the building as finally executed may have resulted from the fact that in May of 1941, shortly after acquisition of land for the new addition, Remington Rand Inc. leased the Romanesque Revival building to the east and announced plans for its complete renovation and "modernization." Among other improvements, its first floor was to be entirely glazed, the second and third floors modernized with, among other things, the installation of metal casement windows.<sup>9</sup> Thus, the Olive Street context of Crowell's building would be significantly changed and Crowell's design, if left unaltered, "post dated," in contrast to its neighbor, even before construction began.

For whatever reason, Crowell dramatically altered his initial design for the new addition. As completed his building is nearly a text-book application of most of the major design principles prescribed by Hitchcock and Johnson in their book on the International Style. Its uniquely modernist design was an appropriate link, architecturally, between the "old" St. Louis of Crowell's generation and before, and the modern Central Business District of the post World War II "new" St. Louis.

Although construction on the addition was completed in 1943, war-time shortages impeded its intended use until 1948. In 1960 the Post-Dispatch again changed location, completing its move by 1962. From 1962 to 1982 the building served the Pulitzer Publishing Company's KSD radio and television station. The 1917 Post-Dispatch office block became the Missouri State Bank Building after 1962, its exterior receiving a completely new sheathing of a pedestrian character all too common in such downtown modernizing efforts during the 1960s and 1970s. To the east of the addition, the former Romanesque facade of the Printing Building's neighbor underwent still further modifications. Amidst the renewal and new building of the Central Business District during the 1960s and 1970s, the Post-Dispatch Printing Building was all but forgotten and certainly unappreciated even by those who most admired the city's post-War International Style-inspired new construction. Only very recently has it once again begun to attract the attention and admiration it deserves.<sup>10</sup>

FOOTNOTES

<sup>1</sup>Narciso G. Menocal, Keck and Keck: Architects (Madison, WI: University of Wisconsin Press, 1980).

<sup>2</sup>George McCue, The Building Art in St. Louis: Two Centuries, 3rd ed. (St. Louis: American Institute of Architects, St. Louis Chapter, 1981), pp. 79 and 146.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet Post-Dispatch Printing  
Building, St. Louis, MO

Item number 8

Page 5

<sup>3</sup>Henry-Russell Hitchcock and Philip Johnson, The International Style (New York: W. W. Norton & Company, Inc., 1932; republished, 1966), pp. 40-78.

<sup>4</sup>The Laclède Building is illustrated in John Albury Bryan, Missouri's Contribution to American Architecture (St. Louis: St. Louis Architectural Club, 1928), p. 152. The remainder of the buildings cited are illustrated by McCue.

<sup>5</sup>"W. D. Crowell Dies: Noted Architect," St. Louis Globe-Democrat, 17 January 1967; "William Crowell, Architect, Dies," St. Louis Post-Dispatch, 16 January 1967; "A Master Builder and His Playthings," St. Louis Post-Dispatch, 16 January 1927; "Interesting St. Louisans: William De Forrest Crowell," St. Louis Post-Dispatch, 4 May 1930.

<sup>6</sup>"Frank Lloyd Wright Gives His Theory of Architecture," St. Louis Post-Dispatch, 9 January 1939.

<sup>7</sup>Oral communication from Frank Peters, Arts Editor, St. Louis Post-Dispatch, based on a conversation with Joseph Pulitzer, Jr., May 1984.

<sup>8</sup>The copies of these preliminary drawings are in the possession of Mr. Lawrence Deutsch, the present owner of the Post-Dispatch Printing Building.

<sup>9</sup>"Building Leased on Olive by Remington Rand," St. Louis Post-Dispatch, 30 March 1941.

<sup>10</sup>Frank Peters, "Downtown St. Louis' First Sight of Modern Architectural Design," St. Louis Post-Dispatch, 10 June 1984.



# 9. Major Bibliographical References

See attached.

# 10. Geographical Data

Acreege of nominated property less than one

Quadrangle name Granite City, Ill.-Mo.

Quadrangle scale 1:24,000

### UTM References

A 

1	5
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7	4	4	0	2	0
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4	2	7	9	2	0	0
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Zone Easting Northing

B 

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Zone Easting Northing

C 

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D 

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### Verbal boundary description and justification

The Post-Dispatch Printing Building is located in City Block 516; the property begins at a point on the north side of Olive Street approximately 100 east of Tucker Boulevard;

### List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

# 11. Form Prepared By

name<sup>1.</sup> title Lawrence S. Lowic, Ph.D., architectural history

organization date 10 June 1984

street & number 7533 York Drive telephone 314-726-3047

city or town St. Louis, state MO 63105

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature *Fred A. Lafser*

title Fred A. Lafser, Director and State Historic Preservation Officer, Department of Natural Resources date 7/10/84

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I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet Post-Dispatch Printing  
Building, St. Louis, MO Item number 9 Page 1

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"Frank Lloyd Wright Gives His Theory of Architecture." St. Louis Post-Dispatch, 9 January 1939.

Hitchcock, Henry-Russell, and Johnson, Philip. The International Style. New York: W. W. Norton & Company, Inc., 1932; republished, 1966.

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**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only

received

date entered

Post-Dispatch Printing  
Continuation sheet Building, St. Louis, MO

Item number 10

Page 1

Verbal Boundary Description, cont.

it then continues eastwardly approximately 226 along said side of Olive; then, turning northward, it continues approximately 106 feet to the east/west alley of City Block 516; then, turning westward, it continues along said alley approximately 226 feet; then, turning southward, it continues approximately 106 feet to the point of origin on Olive Street.

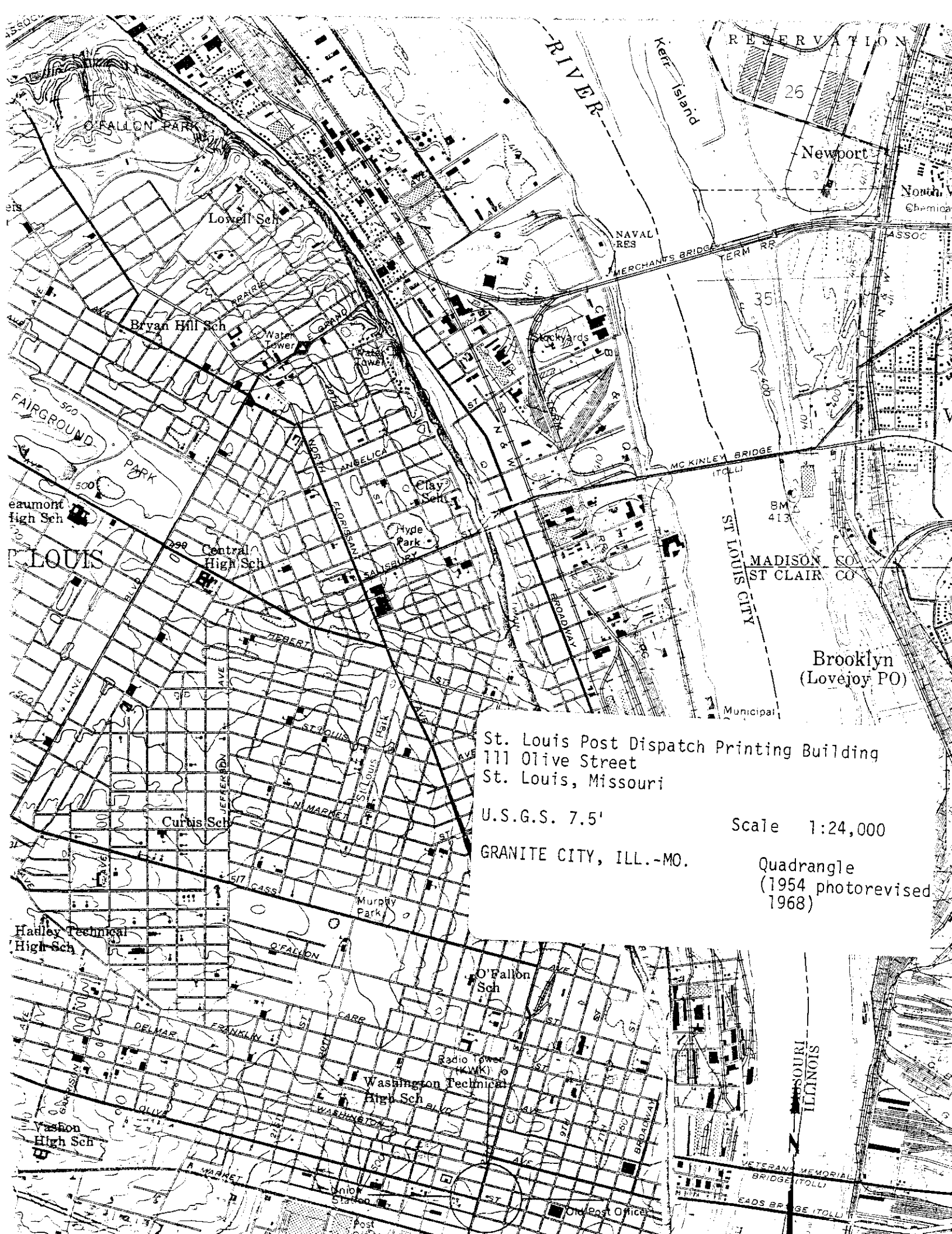
Post-Dispatch Printing  
Continuation sheet Building

Item number 11

Page 2

- State Contact Person
2. Jim Denny, Chief, Survey & Registration  
Department of Natural Resources  
1915 Southridge Drive  
Jefferson City

June 10, 1984  
(314) 751-4096  
Missouri 65101



St. Louis Post Dispatch Printing Building  
111 Olive Street  
St. Louis, Missouri

U.S.G.S. 7.5' Scale 1:24,000

GRANITE CITY, ILL.-MO.

Quadrangle  
(1954 photorevised  
1968)

Post-Dispatch Printing Building  
1111 Olive Street, St. Louis, MO

#1 of 4 Primary (south) elevation

Photographer: Lawrence Lowic

Date: May 1984

Negative: 7533 York Dr.  
St. Louis, MO

Camera facing northwest.



Post-Dispatch Printing Building  
1111 Olive Street, St. Louis, MO

#2 of 4 Primary (south) elevation

Photographer: Lawrence Lowic  
Date: May 1984  
Negative: 7533 York Drive  
St. Louis, MO

Camera facing northeast.





Post-Dispatch Printing Building  
1111 Olive Street, St. Louis, MO

#3 of 4 Rear (north) elevation

Photographer: Lawrence Lowic  
Date: May 1984  
Negative: 7533 York Drive  
St. Louis, MO

Camera facing southeast



Post-Dispatch Printing Building  
1111 Olive Street, St. Louis, MO

#4 of 4 Primary (south) elevation

Photocopy from:

Architectural Design, Dec. 1943.  
by Silver Image Ltd., 1984.

Negative: Lawrence Lowic  
7533 York Drive  
St. Louis, MO

Camera facing <sup>NORTH</sup>~~South~~west.

